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And so did Ætheric, his noble comrade bold and true ;  
 He, Sibrht's brother, bravely fought, and many others, too—  
 They cleft the keel-shaped shields, they strove against the hostile throng.  
 Then burst the shield-brim, and the corslet sang a woeful song.  
 There, in the battle, Offa slew the pirate at a blow ;  
 He fell to earth, and Gadde's kinsman on the ground lay low.  
 But quickly in the fight was Offa hewn down by the sword,  
 And thus fulfilled what he before had promised his dear lord :  
 That they should both die on the field, or home in safety ride—  
 Both live, both die—and thus, thane-like, he lay his lord beside.  
 Then came the crash of shields, the pirates made a fierce advance,  
 And through the body of the doomed oft darted spear and lance.  
 Forth then went Wistan, Thurstan's son, and fought against the Dane,  
 And warriors three he slaughtered there, ere he himself was slain.  
 Fierce was the fight—the men in battle firmly made their stand ;  
 Then fighting fell, worn out with wounds. Death fell upon the land.  
 Oswold and Elwold all the while, two brothers, cheered their men,  
 And bade their kinsmen-friends, hard-pressed, to hold out firmly then  
 And wield their weapons manfully. Then spoke the brave Byrhtwold ;  
 His shield he raised, his spear he shook, and he, their comrade old,  
 Exhorted then his gallant men, his language was full bold :  
 " Our mind must be the bolder, our heart braver, in distress ;  
*Our courage must grow greater as our company grows less.*  
 Here lies, all hewn to pieces, in the dust, our noble chief ;  
 And who thinks now to leave this place will surely come to grief.  
 I now am old, yet, on my part, I surely will not fly—  
 Here I resolve that I myself by his dear side will lie."  
 And Godric, son of Æthelgar, cheered all his men in mind,  
 As oft he let his battle-spear among the pirates wind—  
 Not he the craven Godric, who from battle turned aside—  
 So stood he in the foremost rank, and fought until he died.

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# OLD FRENCH INTERPRETATION.

## I.

SCHELER druckt 'Berte as grans piés,' 199,  
 200 :

" Par Sassogne s'en vinrent, par le duc Nicholai  
 La duchoise estoit suer Bertain ; quant j'espardai "  
 u.s.w.

Man muss bei dieser abteilung übersetzen :

" Sie (nämlich Pipins gesandte, welche die für ihren könig zur gattin bestimmte Bertha aus Ungarn abholen und Deutschland durchziehen) kamen durch Sachsen daher ; durch den herzog Nicolaus war die herzogin eine schwester Berthas."

Man könnte danach allerdings denken, der herzog sei ein bruder der Bertha und die herzogin erst durch ihn eine "schwester" Ber-

thas, d.h., eine *sister-in-law*. Aber aus mehreren andern stellen des gedichts geht unwiderleglich hervor, dass Flor und Blanche-Flor zu jener Zeit ausser Bertha und einem sohne, der Grodno und Polen beherrscht, nur noch eine tochter, später im gedichte mit ihrem namen Aelis, hatten, die also an den herzog von Sachsen verheiratet war. Dies richtige verwandtschaftsverhältnis erhalten wir nur durch eine starke interpunction hinter *Nicholai*, die dann auch das *enjambement* aufhebt und also den alexandriner nach altfranzösischer art correcter macht. Das *par* ist dasselbe wie 'Chevalier au Lyon,' 267.

"Après me reperia que gie  
*Par son ostel m'an revenisse,"*

oder noch besser, da es sich um eine person

handelt, eben da 554, wo Tobler *par* statt *a* einführt:

"En la fin volantez me vint,  
Qu'a mon oste covant tanroie  
Et que *par* lui m'an revanroie."

## II.

Neben *orb* führt Diez im 'Etymolog. Wörterbuch' *dorp* an, das in keinem unserer Wörterbücher oder glossare zu finden ist und auch schon Mahn bedenklich schien, wozu wohl die schreibung mit *p* beigetragen haben mag. Die ansetzung von *dorp* beruht wohl auf einer falschen auffassung einer stelle, in der das handschriftlich überlieferte wort als *d'orp* aufzufassen ist, wo aber auch eine form *dorp* sinn zu haben schien. Disse stelle ist nun nach meiner auffassung keine andere als ein vers in dem bekannten *enueg* des mönchs von Montaudon (Bartsch, 'Provenzal. Chrestomathie,'<sup>1</sup> 134, 27-30), wo es heisst:

"et enojam per sant Marti,  
trop d'aiga en petit de vi,  
e quan trob escassier mati  
m'enoja, e *d'orp* atressi."

Diez kann *dorp* recht wohl als plural aufgefasst haben: "und blinde (verdriessen mich) ebenso."

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## HILDEBRAND'S THEORY OF ALLITERATION.

THERE has lately appeared, in the *Zeitschrift für den deutschen Unterricht*, vol. v, pp. 577-85, an article entitled "Zum Wesen des Reimes auch des Stabreimes, dabei eine Berichtigung Scherers" in which Rudolf Hildebrand advances a new theory regarding the nature of the so-called Alliteration (Stabreim).

The opening remarks regarding the nature of the German 'Endreim' do not contain much that is really new. "Great stress is laid on the fact that

"Not the like sound only makes a good rime, but a combination of likeness and unlikeness, not the similarity of the vowel only is essential, but also the difference of the consonants preceding the riming vowel."

He then touches very lightly on identical and

<sup>1</sup> See now Hildebrand himself in the January number of the *Zeitschrift*.

'rührende' rimes and their great infrequency in modern German poetry.<sup>2</sup> It seems, however, as if Hildebrand were too ready to generalize and draw from these observations far reaching conclusions regarding rime in general. It is not true that rime, wherever it appears, 'shows this quality and nature.' The beauty of rime is just as much subject to change and development, just as different among different races as any other beauty. *Ja: du: ha* are no rimes at all, according to the Arabic standard, while they are perfect rimes to our ear; on the other hand, we should not tolerate *saribu: kutabu: kusubu*, although they are perfect Arabic rimes. Cf. also the difference regarding *rimes riches* in French and German, etc.

After these preliminary remarks, Hildebrand proceeds to the discussion of the 'stabreim.' This he considers as falling entirely under the head of Rime. Only in it everything is reversed. The rime stands at the end of the word; the 'stabreim' at the beginning; in the rime the vowels are alike, the consonants differ; in the 'stabreim' the consonants are alike and the vowels differ. Consequently he rejects the term 'alliteration' as inadequately describing the phenomenon.<sup>3</sup>

This theory is, as far as I am aware, at variance

1. With the majority of writers on the subject (for example, Lachmann in 'Ersch u. Gröber') in claiming the qualitative identity of rime and alliteration;

2. With all authorities in requiring, for a perfect alliteration, a difference of vowels following the alliterating consonants (corresponding to the difference of consonants in the end-rime, of which so much was made above).

1. To settle the first point definitely seems in our present state of knowledge well-nigh impossible. However, there is much which

<sup>2</sup> They are, however, met with more frequently than H.'s note would lead one to think. There are about a dozen instances in Goethe's smaller poems; Heine also does not avoid them, see White's ed. (Heath). For the O.G. poets see J. Grimm, *Abh. d. k. Ak. d. W.*, Berlin, 1852, p. 521 ff., = 'Kl. Schrft.', iv, 125 ff.

<sup>3</sup> The word, by the way, was not coined as late as the last century, as H. thinks, but was used first by Joannes Jovianus Pontanus in his dialogue 'Actius,' fol. 127b ff., of the Aldine ed. of 1519.